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OFFBEAT MAGAZINE

Views • Reviews • Interviews

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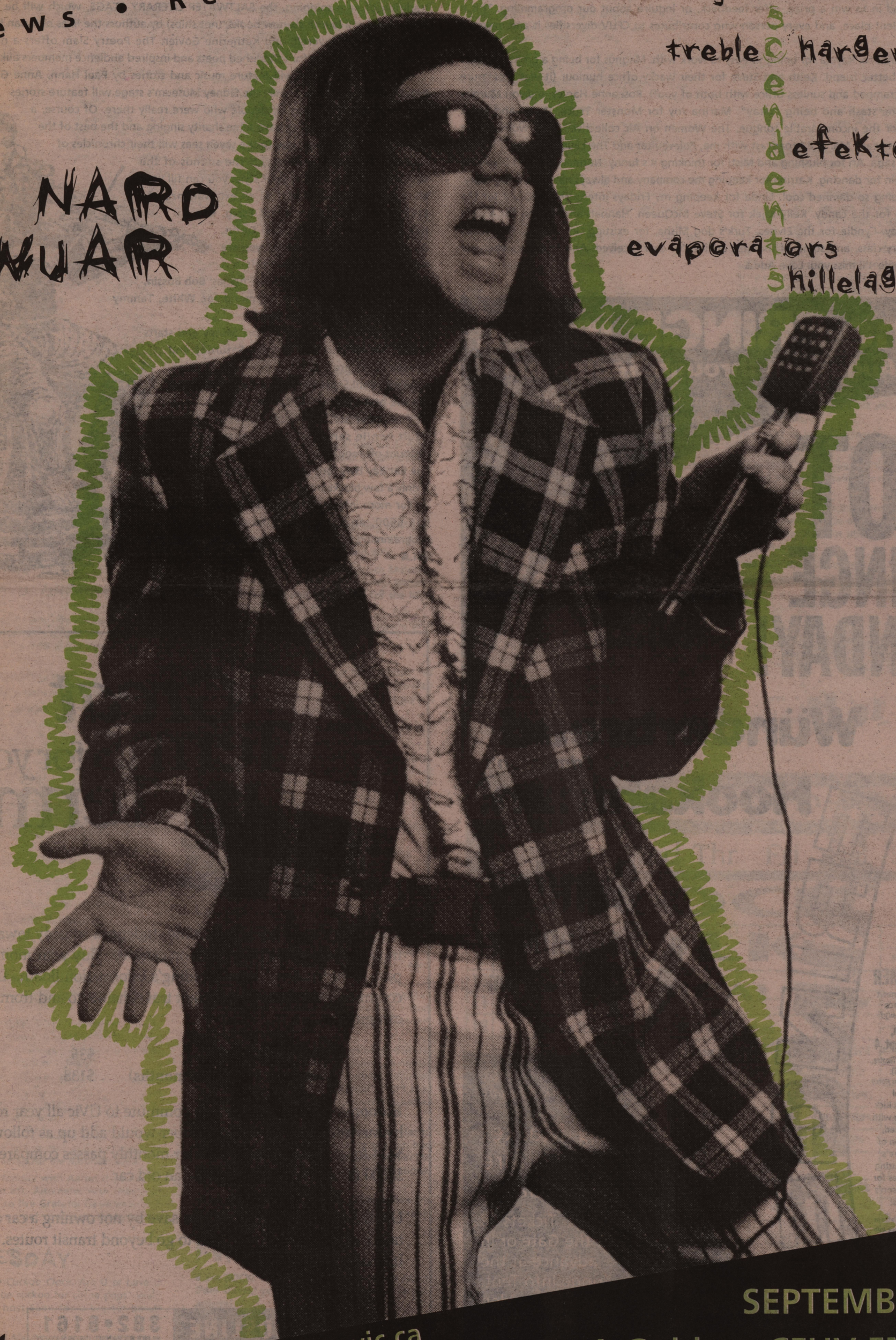


#122

http://cfuv.uvic.ca

SEPTEMBER 97
A Guide toCFUV FM 102
Victoria's Listener-Powered Radio

Life at the Fuv

by Adrienne Mercer

I wanted to start this off with an appropriately poignant musical quote, but Morrissey kept springing to mind, and that's too damned depressing. My favourite Billy Bragg lines are beautiful, but irrelevant here, but I'll type them in anyway- "I saw two shooting stars last night/ I wished on them, but they were only satellites/ It's wrong to wish on space hardware/ I wish, I wish, I wish you'd care."

There you go. Don't ever tell me I left you with nothing.

It's been a quirky and amazing seven months as CFUV's Sponsorship Coordinator, but I have to go—academia calls. I thought we'd given up on each other, but there's always time for second chances. See you all in the Tim Horton's lineup.

Before I go, I need to thank an awful lot of people—basically every volunteer who has taken the time to chat with me at the station, every sponsor who has supported us, and every listener who has called in to win a prize, offer feedback, or inquire about our programming. This is truly an excellent place, and every person who contributes to CFUV diversifies it and makes it better.

Special thanks to: Rayola for being so easy to work with. Magnus for being a great manager and an even better friend. Keith and Steve for their wacky office humour (it was a pleasure sharing that cramped and sunless office with both of you!). Roseanne Harvey and Jon Murphy for sharing the stash and being "okay". Marina Joy for Monster Truck, Ween and Hank Williams. JJ for the incomparable tongue. The Women on Air collective. Every woman who worked on this year's March 8 broadcast with me. Polevaulter and The Laughing Ohmu for the never-ending saga. Ari for blushing and Misti for thinking it's funny. Norman, Pat and Dixon for the jokes. Kevin for dancing. Katrina for keeping me company and always having a funny story. Miriam for being so damned cool. Linda for keeping my Fridays interesting. Calinda for the gossip. Lynne for the candy. Kelly Kijek for Steve McQueen. Hannah and Tristan for always making my day. Cyndie for the Elvises. Turk's dog Misha, for existing. Jon Perkins for Freaky Flow, chemistry class, and some of the best advice I've ever received. And Peter D., wherever you are. Struggle. I'll miss you. Love Ade▲

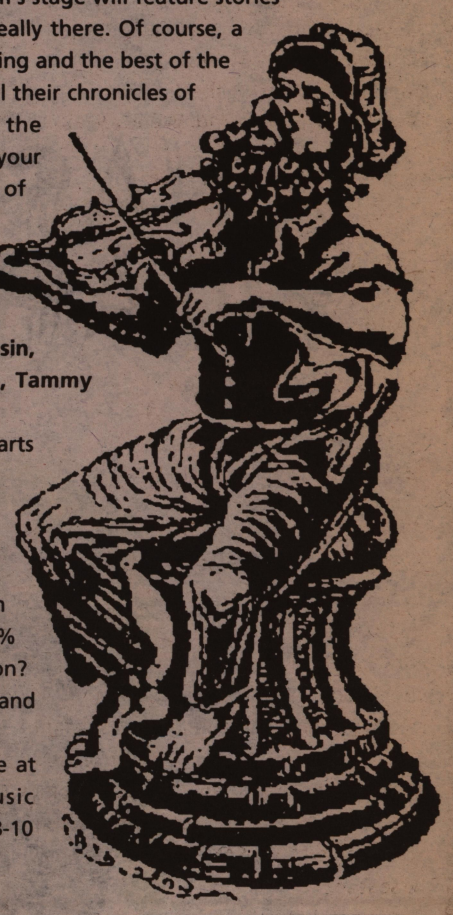
LOCAL FOLK

by Wendy Wall

This month's column is going to be short and sweet (or should I say salty?) That's right, it's all hands on deck for the **2ND ANNUAL SALTWATER - MARITIME ARTS AND MUSIC FESTIVAL, SEPTEMBER 12-14** in Sidney. If you'd like to be on the crew, there are plenty of jobs including setting up, tearing down, working at the gate, the hospitality tent, the medical or information booths, selling raffle tickets, helping backstage (there will be five of them!), and swabbing the deck (which translates to the environment crew who keep the festival site looking ship-shape!) If you'd like to volunteer, call the first mate, Cheryl at 656-6600.

If you'd prefer to participate as a spectator, the festival has much to offer. In the great tradition of yarn spinning, the SALTWATER LITERARY STAGE, which will be opened by **Bill Richardson**, will launch six new books, (not ships) by authors the likes of Susan Musgrave, Matt Cohen, William Deverell, and Katherine Govier. The Poetry Slam offers a no-holds-barred speakeasy atmosphere for established poets and inspired audience members alike.

A CHILDREN'S STAGE will feature music and stories by **Paul Hann, Anne Glover, Rick van Krugel** and **Linda Rogers**, while the Sidney Museum's stage will feature stories and songs about whaling, by people who were really there. Of course, a festival of this name has to have some shanty singing and the best of the best will be there taking you to the seven seas will their chronicles of ship wrecks and debauchery. If the sounds of the Mississippi Delta are more your style, you can fill your boots at this festival. It will be an extravaganza of STEEL AND SLIDE with **David Essig, Ken Hamm, Don Wilkie, Michael Dunn, Doug Cox** and **Bob Brozman**. If you are not already convinced that this is a happening event, check out these names: **Bob Bossin, Daniel Lapp, Daisy DeBolt, Diamond Joe White, Tammy Fassaert,** and the **Odd Hack Band**.



The festival takes place at Port Sidney and starts Friday, September 12th at 7pm. Saturday and Sunday hours are 10am to 10pm rain or shine. Available until September 11th, early bird passes are the best deal, at $20 for the weekend. Kids 12 and under are free when accompanied by an adult, while seniors and students get a 10% discount off regular ticket prices. No transportation? The Pat Bay Hwy. bus (route #70) stops in Sidney and is only a few blocks from the site.

For more information call the Saltwater office at 656-6600, and stay tuned to CFUV folk music programming, every Monday through Saturday 8-10 am.▲

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BC Transit — Victoria Regional Transit System

September 1997
Issue # 122

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BASS: DJ Salamander
FOLK: Wendy Wall
BLUES: Eric Leblanc
ROCK: Kevin Scofield
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OFFBEAT Forum

EDITOR'S baaah...

So it's September. Thanks for reading this. Some new things in this issue to tell you about. First off, we have Part One of a interview with Nardwuar the Human Serviette. This interview is going to be continued next month, so I hope you don't mind waiting. Also, ex-Victoriate Chris Eng is going to be writing a monthly column entitled "Enter The Ninja" for us, should be pretty interesting. On the music front, Wrought Iron Smile, Soy, Render Useless, Pigment Vehicle, The Day-Glo Abortions, and Special Olympics were all out touring this summer. Trevor from Special Olympics has promised me a detailed tour diary of their West Coast and Tijuana shows, so I'm crossing my fingers for that one.

Over in Vancouver there's some sad news to report. Track Records, one of Vancouver's longest-running independent music stores have closed their doors as of last week. I'll really miss going to Vancouver to see a show and carrying around one of those white record bags with the black paw prints, but I'm sure Scratch and Zulu will pick up the slack.

OK, here's something exciting. I'm trying to set up an interview with the esteemed Brett "The Hit Man" Hart for these fine pages. Keep your fingers crossed and we'll see what happens. Until then, I'm hoping people will start writing some letters so I can stop boring you every month with my misinformed ramblings. Bye!

Jon

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DESCENDENTS

by Tim Horner

For the uninitiated, the Descendents are the original pop-punk band. Their trademark sound balances aggression and melody with bratty humor and heartfelt sentiment, and has won over legions of devoted fans. Their influence can be heard in just about every punk rock band with pop sensibilities. Although ALL filled the void when the Descendents called it quits about 10 years ago, last year's news of a reunion had fans eagerly awaiting a new release on Epitaph and a chance for younger fans to see the band perform with front man Milo Aukerman. The new album is tighter than anything they've put out in the past, and after been given the opportunity for a quick chat with Milo at this year's Vancouver stop of the Van's Warped Tour, my faith has been re-affirmed; they may be veterans and the music may be considered seminal, but what they are doing today is as fresh and vital to them as it is to the listener.

photo: Craig Camerson Olsen

OFFBEAT: So how's the Warped Tour going?

Milo: It's been great. We've played four shows and we just had two days off which we spent relaxing in Portland. The weather has been good for the outdoor shows and I've been having a lot of fun.

OB: Have you found the setup here at the Warped Tour at all overwhelming?

Milo: Being on the bill every night, I knew from the start I wasn't going to try and see every band, every day. I'm trying to see one or two of the other bands each day. That way I'm not completely burnt out by the end of the night. As a spectator though, it's gotta be kinda rough!

OB: It's pretty mind-numbing.

Milo: Yeah, you'd be pretty overwhelmed by the end of the day, but they are all good bands. But, no matter how good the band is, if you listen to 20 good bands in a day... I guess the headliners are actually in a bit of a disadvantage.

OB: What's Chad (ALL) Price been doing during the Descendents reunion?

Milo: He's been doing two things. Chad is a real country music fan, so he's been writing for the little country music side project he started with some friends. It's called "Drag the River", and they have recorded an album of all country material. That's what he does when he's not with ALL. Chad's also been helping with pressing t-shirts, because we have our own facility now.

OB: You're doing all your own merchandise now, right?

Milo: Yeah, everything we do we try and do it "in house", because it's obviously cheaper that way.

OB: So it's way out O.K. with taking over more of the business end of things?

Milo: Bill's (Stevenson) the mastermind behind most of this, just 'cause he's like the king of D.I.Y. He'll do everything himself, given the option. For example, most of the bands on this tour had these buses rented for them, whereas Bill just went ahead and bought some trucks.

OB: What do you think of the "Homage" tribute CD? The liner notes mention an official tribute might be in the works, any word on that?

Milo: I don't know if an official tribute ever did come out. As far as tribute albums go in general, if bands just cover the songs and don't add anything new to it, it doesn't inspire me in any way. So there were a couple of songs on our tribute that did inspire me because they were so radically different, but some were just so faithful it just didn't do anything for me. I guess I have mixed feelings because obviously I'm flattered by the whole thing.

OB: You've always managed to sing the other guys lyrics, especially Bill's, with real conviction. They've always come across first hand.

Milo: We've been friends from way back, and we kind of are in full empathy with each other. Especially when it comes to girls and our struggles with the opposite sex. We're both kinda like total losers in that regard, at least in high school we were. So yeah, I could say his words and totally feel them myself, because we grew up together and struggled through the same problems in high school. It's funny, because when I got back in the band in 1985, after taking a year or so off, Bill said "Milo, take a look at these songs I wrote" and I listened to them and was just moved because he was speaking what I was thinking. A lot of that works vice-versa, like I'll share ideas and inspire him too.

OB: As a fifteen year old kid, I really identified with a lot of Descendents material. Do you think kids today have that same connection with the younger bands? I find a lot of the newer bands are lacking that kind of emotion.

Milo: Of the bands I've been listening to and paying close attention to, I think they still have something to say, definitely. Favorites of ours like Shades Apart, Hagfish and a lot of those bands playing those kind of heartfelt love songs, are doing kind of a universal and timeless thing. It's like, there's always going to be a need for those kinds of songs. So I can listen to that kind of song, new or old, and say yeah, that moves me even though- hell, I'm in a different phase in my, I'm married, but I can still relate.

OB: Is the set for this tour going to differ much from the headlining tour this past spring? Any surprises? Pep Talk?

Milo: We've worked a couple of new ones in. I'm into doing "Pep Talk" but we're very democratic. All four of us have to be into it or we won't do it.

OB: Alright, Thanks a lot and good luck tonight, and with the rest of the tour.

Milo: Alright, thanks. ▲

Freedom from the Slavery of the Grill and Spatula: an interview with Shillelagh

by Roseanne Harvey

Shillelagh is:
Brian: guitar, bodhran (handdrum), tambourine
Jasper: accordion, drums
Jessica: fiddle
Josh: guitar, mandolin
Justin: banjo
Nathan: double bass
Ryan: guitar, accordion, banjo

Summer in Victoria is characterized by the sweet sounds of Celtic music drifting along the Inner Harbour and down Government Street. As the tourist season winds down and Victorians reclaim their city streets, I had a chance to talk with four of Shillelagh's members.

Off: Okay, the first and most obvious question: What the heck does Shillelagh mean?
Josh: It's a Gaelic word. A shillelagh is a big stick that can be used as weapon. It's kind of like a club, actually.
Brian: It's used for kicking ass. When the English outlawed the Irish from having metal weapons they just carried around big sticks because the English couldn't outlaw big sticks.
Nathan: Someone gave us a home-made shillelagh at our last show.
Off: Does the name reflect the band in any way?
Josh: We started out in March 1995 as street entertainers playing for tourists, then people started asking us to do this and that and we needed a name. It was a joke at first because it's so typically Irish. You find shillelaghs in Irish tourist shops. At first the name was just kind of silly, but then we got stuck with it. We had no intention of playing clubs or putting out CD's or doing any of the things that we're doing now.
Brian: Yeah, we were just three sad bastards who didn't have jobs.
Josh: We've talked about changing our name because we don't want everyone thinking we're just a celtic-rock band.
Off: For a busking band, you've done a lot of different things: touring, playing in clubs, doing benefits. And now you've just released your second CD.
Josh: *Lemonade* is our first CD.
Off: I thought you put out a cd last year.
Brian: We did. But we don't count that one.
Josh: The tourists just wanted something to take home with them. I wish we could have done something nicer for them but we didn't have the time or the money. It was representative of our playing but we had problems with production. We put out a thousand copies and sold them all.
Off: Are you selling *Lemonade* on the street while you're playing?
Brian: Yeah, we sell way more on the street than in the stores. But I like having it in stores because people can seek it out if they want to buy it. If we just sell them on the street we're selling them to people who've heard us for the first time, maybe only for five minutes. They just want a souvenir.
Off: You started off playing Celtic covers. How have you moved beyond that?
Ryan: We write lots of our own songs. In the beginning our songs were inspired by Irish music but now we're inspired by whatever. We're kind of flaky. We're taking tradition and turning it on its ear.
Josh: Some of the people in the band have different interests and they take it upon themselves to inflict these interests on the other members. We've been playing some Jewish music, some country-bluegrass, some ska. Nathan and Ryan are really into spaghetti westerns. There's some sort of strange connection between these different kinds of music. We try a lot of different things but most of us are against mixing styles. I can't stand it when a band plays, say, funk and metal in the same song. We're kind of purists, even though we're not at all. But we try to stick to one style within one song.
Off: In a band with so many people, how do you coordinate everybody's different ideas and visions?
Brian: It's chaos theory in practice. There is no structure.
Josh: It's a democracy but if somebody wants something particular done they have to be a total tyrant.
Brian: It's direct democracy rather than representational democracy.
Off: This is the third summer you've been busking downtown—do you feel like you're becoming a tourist attraction?
Josh: There are thousands of photographs and video tapes of us all around the world. It's kind of creepy.
Off: What's it like playing for tourists? Is it different from playing in clubs?
Ryan: When we play on the street, we're inflicting our music on whoever walks by and the people who like us stop and the people who don't just keep on going. But in the clubs, people are there to see us and they seem to have a lot more fun and energy. And we try to make sure they have a good time.
Off: Do you play some songs for tourists and other songs for the club crowd?
Josh: We tend to get a little more self-indulgent at the club shows because we know the people are there to see us. On the street we have to be more eager to please.
Off: Do you have to suck up to the tourists?
Brian: We could do a lot more sucking up. Like we could smile. We look like such a dour bunch of pricks I don't know why anybody ever gives us any money.
Josh: Sometimes we get into playing. Some nights on the causeway can be magic.
Off: Where's the best spot to play downtown?
Nathan: In front of Murchie's during the day. At night, the center spot on the causeway, beneath the statue.
Off: Is there a busking subculture?
Brian: Yeah, there's a certain amount of mutual respect. Everyone knows everyone and if you stick around and keep at it, the other buskers will just begin to respect you.
Nathan: There's definitely a community and it's pretty big.
Off: What else goes on in this community? Is there a secret handshake?
Nathan: We all support each other.
Brian: We're united in our hatred of jugglers and magicians.
Off: What will happen in September when the tourists vacate Victoria? What will Shillelagh do then?
Josh: There's a few different plans. We'd like to tour.
Off: You've already done some touring—what kind of magic mystery tours have you gone on?

> "It's chaos theory in practice. There is no structure."

Brian: We've been down into the US, down the California coast, over to Tucson and Phoenix. Next, we want to play Hawaii. They'll love us there. Canadian guys doing Irish music. It will be too global not to love.
Off: Do you consider Shillelagh a global band?
Brian: We're very international. We get good responses from people everywhere.
Josh: The thing about our music is, it doesn't matter about your class or age or background—as long as you're drunk, you will party to our music.
Off: Do you all make a living playing in Shillelagh?
Josh: Enough to pay our rent and eat.
Brian: What we're doing is a way to make money and not have to work for a boss or anyone other than yourself and your friends. We're really lucky.
Off: Folk music is a very political genre, with a tradition of dissent and activism. Does Shillelagh have a political side?
Brian: I'm an anarchist and some of the songs I write have my politics. The other members of the band are pretty leftist as well. We also cover some old traditional folk songs that have a political, anarchist bent.
Off: What do you see on the streets, beside tourists?
Brian: We see a lot of poverty and homeless people. You get pissed off and you have to say something about it. You can't just be all party.
Off: I find it interesting and subversive that Shillelagh is a band that plays songs for tourists, but underneath all that fun and partying, you've got some serious ideas and politics.
Brian: We have a song called "Mutiny" which is an anarchist sea-shanty about throwing the captain overboard and everyone taking over. The tourists love it, they don't know what it's about but they think it sounds cool. ▲

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JULIE DOIRON

by Kevin Scofield

Most people are familiar with Eric's Trip, but fewer people know about the bands that have continued on since ET broke up last year. One of those bands is Julie Doiron, who used to play bass in Eric's Trip. She used to be called Broken Girl, but a lot has happened in the last year and a half, which has resulted in a name change. For her new Sub Pop album which was just released on August 26th, Julie decided to scrap the name Broken Girl and just go by her real name. I had a chance to talk with Julie a couple of weeks before her record was released, and this is what she had to say

Offbeat: I guess the biggest change that's happened since your last album is that you now go by your real name instead of Broken Girl. Why the name change?

Julie Doiron: Well, I just didn't like that name anymore. Broken Girl represented a time for me that's now in my past, and I've just moved on. I wanted to change the name, but I couldn't come up with anything that I liked. So, I just decided to go by Julie Doiron. It took a while to get used to, but I like it now.

OB: Why did you decide to record at Easley Studios in Memphis?

JD: Jon (her husband) and I were talking about where I should go to record it because him and Ben (their son) were going to come with me. He thought it would be fun to go to Memphis. So I thought, alright. I knew that a lot of Sub Pop bands have been recording there, so I didn't think it would be a problem. Also, when we started to talk about producers, Dave Shouse (Grifters) came up and since I really like the Grifters, and he lives in Memphis, I thought it would be fun to work with him.

OB: From listening to the album, it sounds like recording at Easley's was quite an experience. There's a lot of instruments and sounds on the album that must have been a result from David Shouse and Doug Easley's influence.

JD: Before I went to record, I was making notes of things like where I wanted drums and stuff. But when I got there, there were definitely things that developed when I was there that I wasn't expecting. Like the backup vocals on "Love To Annoy." Those they did while I went to my hotel early one night, and they surprised me with them the next day. And "Explain" I almost didn't even record, and it wasn't going to sound anything like that.

OB: How did you get Howe Gelb from Giant Sand to play on the album?

JD: As far as I know, he asked to play on it. I met him at the Halifax festival last year, and he saw me play. Shortly after, Joyce from Sub Pop called and said he asked if he could play on it. So I sent him the demos, and he called back saying he wanted to do it for sure. He was only there for two days, that's all the time he could find for it. He played on eight of the songs, and we kept him on five of them.

OB: With the songs on the album, do you feel there's any sort of theme or string of content throughout?

JD: I noticed that on the last tour I just did that a lot of the songs have to do with being tired and sleepy. And, you'd think I would of, but I hadn't really noticed. I guess that's what I was feeling. I was tired I had a baby and I'd never had one before, and all those songs were written around that time and after.

OB: With the subject matter in each song, do you like people to try and figure out who you're talking about or it just doesn't matter? Because, especially with Eric's Trip fans, they are always trying to figure out who it's about.

JD: I don't really want them to figure any of that stuff out. I'd rather them just relate something to it, or if they can imagine something about it, that's good. It's too personal. I like it when I get letters and people tell me that they related to a certain song.

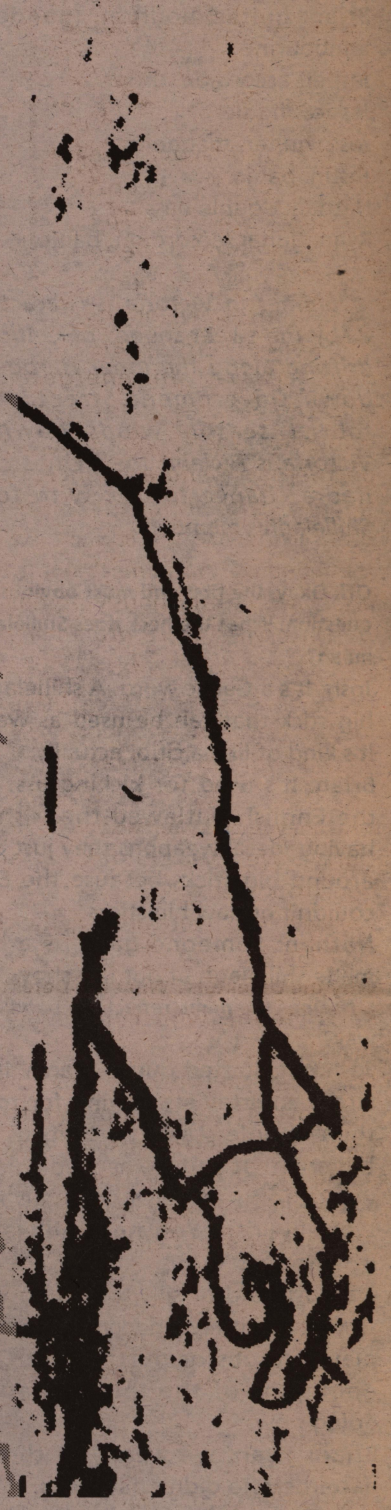
OB: What do you have planned, and what do you hope do be doing in the near future, regarding your music?

JD: I'm going on tour in a week and a half (starting late August) across Canada. The Wooden Stars are going to be my backup band for the tour. Then we're going into the States for a little bit, ending in Boston. Then, both myself and the Wooden Stars are playing Halifax on Music on September 27th. I'll then have October off, and in November the Wooden Stars will be touring with me again as my band for the East coast of the States. And then I don't have to do any more touring until next spring. I guess for my future plans, I'd like to have Wooden Stars play on my next record as my band somehow.

OB: Do you have another album to go with your contract with Sub Pop?

JD: It's there choice. I only signed for one album with three options, and it's their option. So far, I'm pretty sure that I'll be doing another one because we're on very good terms right now. I don't see why I wouldn't.

Julie's new album, Loneliest In The Morning *is now available on Sub Pop. Fans of Broken Girl will be surprised with the layers of instrumentation on the record as there isn't a lot, but more than fans are used to. It's an amazing record, one which will forever be remembered as a highlight of Julie's career.*▲



PHASED&FUSED

Goa Trance

at Java coffeehouse? I never would have expected it. I predicted that the future sound of electronica would include only the minimal usage of the 303, but at Java I see Yoseff spinning those 303 screams for his following of dancing bodies.

Sunday nights at Java were first graced with ambient electronica some three or four years ago with DJs Quentin and Nicole who comprised "Team Lounge". DJ Ice-E-Fresh later joined the squad and with the new team of resident DJs, Adam and Northwind, carnivorous audio assault had its weekly grip on the coffeehouse. This December the Sunday night scepter was handed to myself and Jay for more downtempo lushness. The coming of spring brought the Alchemist...

The Alchemist, Yoseff, and I begat Java's "Paradigm Sundays" in late June and "the Egg Series" in August to provide a sound more eclectic than the evening's previous projects. However, I did not foresee the immense weight that the musical acid lines would carry.

At first conception, the sounds of Goa would only be heard outdoors - where the audience was sent on their own music-spurred journey and where the highlight of the all-night musical gathering was the physical and metaphorical sunrise. I used to believe that the uptempo beats would be out of place in a cafe, yet groovers come to Paradigm Sundays wanting to dance to trance. To my shock and intrigue I watch the windows fog over and feel the bass in my skeleton, the 303 scraping the top of my skull at Java every Sunday.

For the electronica lovers whose feet are quite content at a slow 2-step or are comfy by a chair or sofa, each of us also spin downtempo good fun with ambient house, breaks, triphop, and jungle. With our spun sounds and those of numerous guest DJs, one could call Sunday nights a well-rounded audio dinner.

The Egg Series • DJs: Yoseff, Sabrina, the Alchemist, and guests
Sundays 9pm-2am • Java Coffeehouse • 537 Johnson St.

DEFKTRS

by Anita Bath

Spawning from the ashes of several Victoria bands, The Defektors have been bringing their pop-punk-ska sounds to Victorians for almost two years now. Always an energetic live experience the Defektors are constantly leaving people with a smile on their face and a bounce in their step. So, naturally it was only a matter of time before we caught up with them one warm summer's night for an interview. Conspicuously absent from this interview were drummer Dallas and bass player Mark, but Kelly (vocals), Paul (guitar) and Darryl (guitar) gave me a rundown on what was up with the Defektors.

Who are you and what do you do?

Darryl: We're the Defektors and we punk rock steady.

Kelly: I'm San Padre and I'm the chef.

Paul: I'm just Paul

Why the Defektors? What is a Defektor?

K: Someone who runs away from trouble- that's us!

D: We left our previous band but kept the core of the group together, so feeling like defectors we chose the name also because The Defektors is kind of like a cool ska-ish type name.

How long have the Defektors been together for?

K: Since January of 1996

Tell me about some of the Defektors releases. What do you have out right now?

K: There's a song on the Giddy-Up Go compilation and a song on the "Surrender to the Garden City" comp as well.

D: We really dragged our feet on that Giddy-Up Go compilation. They really wanted us to be on it so we were. We were the last band to get a tape in so as a result we were the last band on the disc. The guys who put it out worked really hard on it so...

Tell me about your demo?

D: It's been waiting to be pressed for about five weeks and we're all too busy to call. It's a 12 song release, cassette only because that's all we can afford right now. Due out before Christmas in all record stores that will take it.

Do the Defektors have any plans to take their rock-steady sound anywhere.

D: Yes! We're going to shoot for a tour in February 98. We're going to head south where as most Canadian bands head east, but because we have to travel in the winter that's we feel that's where the scene is.

P: It's warmer.

What's your favorite thing about being in the Defektors.

K: Paul, Darryl, Mark and Dallas.

P: Chicks!

D: Full, uninhibited dictatorship.

When people come and see the Defektors, what should they expect?

D: Extremely high leaps and acrobatics.

K: Five strings broken per show on Darryl Clark's behalf.

P: Heavy machinery videos. Let's put the word out now. Anyone that has any old video footage, like family vacations- give them to us for our show.

So the Defektors are a multi-media band?

D: It's looking that way.

K: Without any concept though, it's all Paul.

What's good about being a Victoria band?

D: Other Victoria bands. A good support network. The greatest thing about being a Victoria band is that you never really get depressed about leaving the city.

P: You can do what you do and people are really supportive all the time. That's the best part about being a Victoria band. Had you asked us what's good about being a band in Canada it would have been a complete different answer.

K: People here seem to give you a chance. They're more open to new acts and new bands.

P: We're Victorians before we're Canadians.

Any drawbacks to Victoria?

D: Well, the whole Island thing for sure. It's hard enough to get bands on the island let alone off the island. It's real easy to burn yourself out in your own city.

You guys recently went on a tour of Vancouver Island. How was that?

K: We had a great rock-climbing mountain experience that brought the band together.

D: If I could say one thing about that entire trip musically, it would be that I have to admire every band for getting up on stage and doing a set regardless of the fact that no one was there.

P: And that's the thing. Everyone there at those shows was from Victoria.

Do the Defektors have any way to categorize their sound? I think you guys are a pub-rock band, but what do you think?

D: I would say we're starting to get comfortable with the word "pop". Whereas for a long time before in any of our other bands that was something you just didn't say.

P: We're playing heavy pop mixed in with a bit of reggae and ska here and there. If you really want to look at it theoretically, we're kind of like a punk version of the Police.

D: I think we're closer to Joe Jackson.

K: I think a big inspiration comes from the Elvis Costello and the Attractions. Don't forget the Clash though.

What other bands have you been a part of?

D: Pressure Cooker.

Who were they?

D: The entire band was members of Pressure Cooker.

Daryl, you were once in a band called Soul Charge.

D: Oh, shit. Yes I was, with Tony Galuza and Mike Synnuck.

Paul, you've been in Shutdown and Disciples of Albalard?

D: Paul should get his own interview just for being Paul Spriggs.

You guys have all lived here for a long time. Any memorable Victoria scene moments?

K: When I first saw the power-pop outfit Bum outside the UVIC Upper Sub and I thought 'man, Victoria has a lot to offer' after seeing those cats.

P: For me it's one big hazy good memory. My first show was seeing Deja Voodoo at the O.A.P. hall.

D: My fondest memory like Paul's, is quite hazy. A span of about three years where the scene was strong and everybody got along. The years where there were no splinter groups. Victoria was a scene and it's own subculture rather than fragmentations of punk rock.

P: When I started going to gigs it seemed like everyone in the city knew everyone else who went to gigs. There weren't that many punk bands. The scene doesn't seem as unified but there's a lot more diversity, that's for sure.

Future plans for the Defectors?

D: Touring. A compact disc and Paul's having another kid.

P: That's off the record, right?

D: Kelly's moving to Vancouver and we plan to try and not let that get in the way. If anything, that gives us a reason to play more gigs in Vancouver. We have the same future that most Victoria bands have and we pursue it with the same haste.

Last Words?

D: Do they have to be famous? ▲

"We're kind of like a punk version of the Police."

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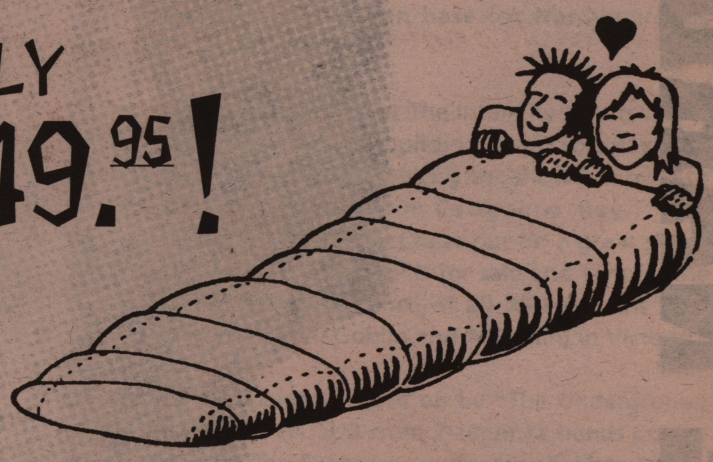

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Welcome to my CASTLE

THE NARDWUAR STORY

by Alex Solunac

It was in late 1989 that I first heard of Nardwuar the Human Serviette. Kevin Lee, co-owner of Funhouse Records showed me this new compilation that had just been released, It was called, Oh God, My Mom's On Channel 10! . What interested me the most about it was that "The Gruesomes", a Canadian garage band from Montreal had a song on it. I had most all of their releases, and on this compilation they covered a Kinks song! I bought the record and rushed home to listen to it, (honest, I really did rush home after buying records in those days). I flipped out when I came to the conclusion that I dug every song on the record, (most compilation LP's always had a few duds on them). The informative booklet inside gave info on all the featured bands, and all the artwork was great, even the cover (that is hard to look at and hurts your eyes upon extended viewing) was cool. I was hooked. I had to find out more about this Nardwuar character. So I called up his radio show. This is the beginnings of my association with Nardwuar the Human Serviette.

On August 15 1997 I phoned Nardwuar to ask him questions about the whole Nardwuar experience...

Alex: Most of The Evaporators recordings are available on 8-Track. How did you get into releasing your music on this format?

Nardwuar: "Scott, our drummer bought this old 8-track player that had a audio-in on it, we got our hands on the 8-Tracks from this guy named "Cappy" in Spokane. He had picked up about 3000 8-Tracks from this Religious singer named Merrill Wolmack who was horribly burned and had to give up his singing career. Cappy had bought all the tapes at M. Wolmack's garage sale and The Evaporators acquired about 1000 of them. 8-Tracks are very collectible. The later the release of the 8-track the more collectible it is. For instance U2's *The Joshua Tree* is worth quite a lot to collectors. The last thing ever released on 8-track was in 1989 and that was *Chicago 18*.

Alex: All of The Evaporators and Goblins performances are always at all ages shows. Why do you guys never play in bars or clubs?

Nardwuar: This came about because when we first started playing, we were all underage and in high school I started to organise shows so that we could play at them. The clubs wouldn't book us, because we weren't very good. I always wanted to go to gigs, but I was a nerd and couldn't get in because I didn't look old.

Alex: What is the relationship with you and The Smugglers, when did it start?

Nardwuar: I was on the student council in high school and it was up to me to organise school dances. I didn't know anything about bands, so I would always ask people what bands to get and Grant Lawrence was a student who would help the student council pick bands. So after I graduated, I was putting on a show and had heard that Grant was in a band called "The One Eyed Jacks". I put them on the bill and then put on another show and his band had become "The Smugglers". He would help out with advertising for the shows, putting up posters, "The Gruesomes" stayed at his house when they played at one of the shows I put on.

I ALWAYS WANTED TO WAS A NERD AND COU I DIDN'T LOOK O

Alex: And what's the Lisa Marr connection?

Nardwuar: I met Lisa when I was a student at UBC. I joined the radio station (CITR) and asked her to play bass with The Evaporators.

me
y
TLE

NW

She left and started "Cub", which has now broken up. Just recently, Lisa did some recording with The Evaporators, so there will be a record coming out that will feature Lisa on bass.

Alex: The Goblins have been a side project for quite a while. How did it start?

Nardwuar: The Evaporators were in Bellingham Wash. and we had stopped at the Value Village. There were two University of Washington cheerleader outfits and the idea grew out of that.

Alex: The Skablins have a song on the "Always wear an approved safety helmet" EP. Will we hear more from "The Skablins"?

Nardwuar: The Evaporators will probably be putting out a record in January next year. The title is tentatively called *I've got a Rash*. The Goblins will also hopeful be putting out a 7" called "We are The Goblins from Canada" because there is a "Goblins" band from the U.S. There is no planed releases from The Skablins, but we are featured on "The Ceder Hill Animal Sanctuary" Compilation.

Alex: What about your videos?

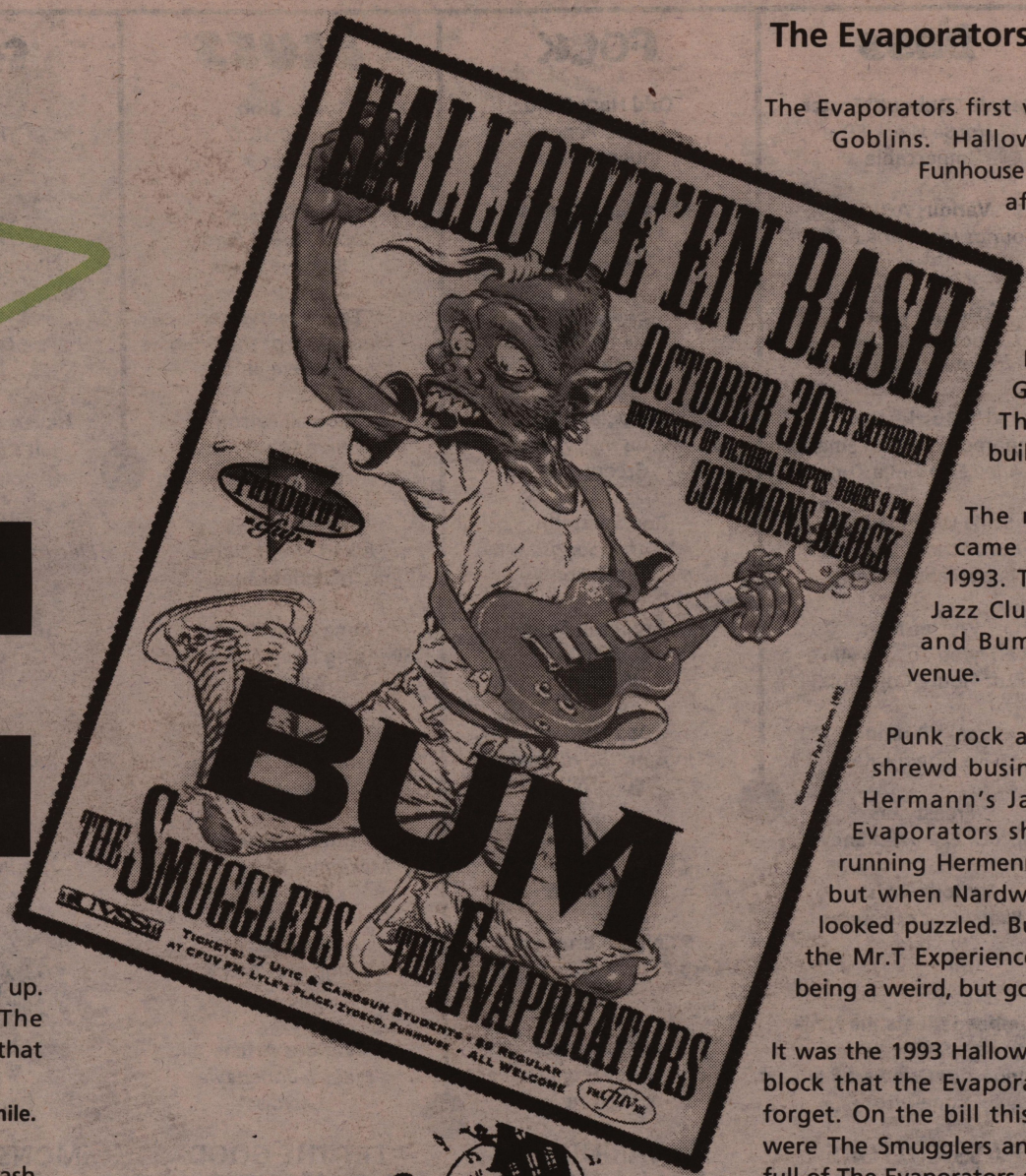
Nardwuar: You can buy my videos from me, they include interviews with almost all of the people I interview on the records as well as Sonic Youth, Flea, Anthony Roberts, Tom Vu, Courtney Love, Drew Barymore, Kurt Cobain, Tommy Chong, Ron Jeremy, Lydia Lunch and tonnes of performances by The Evaporators. People can contact me in many different ways:

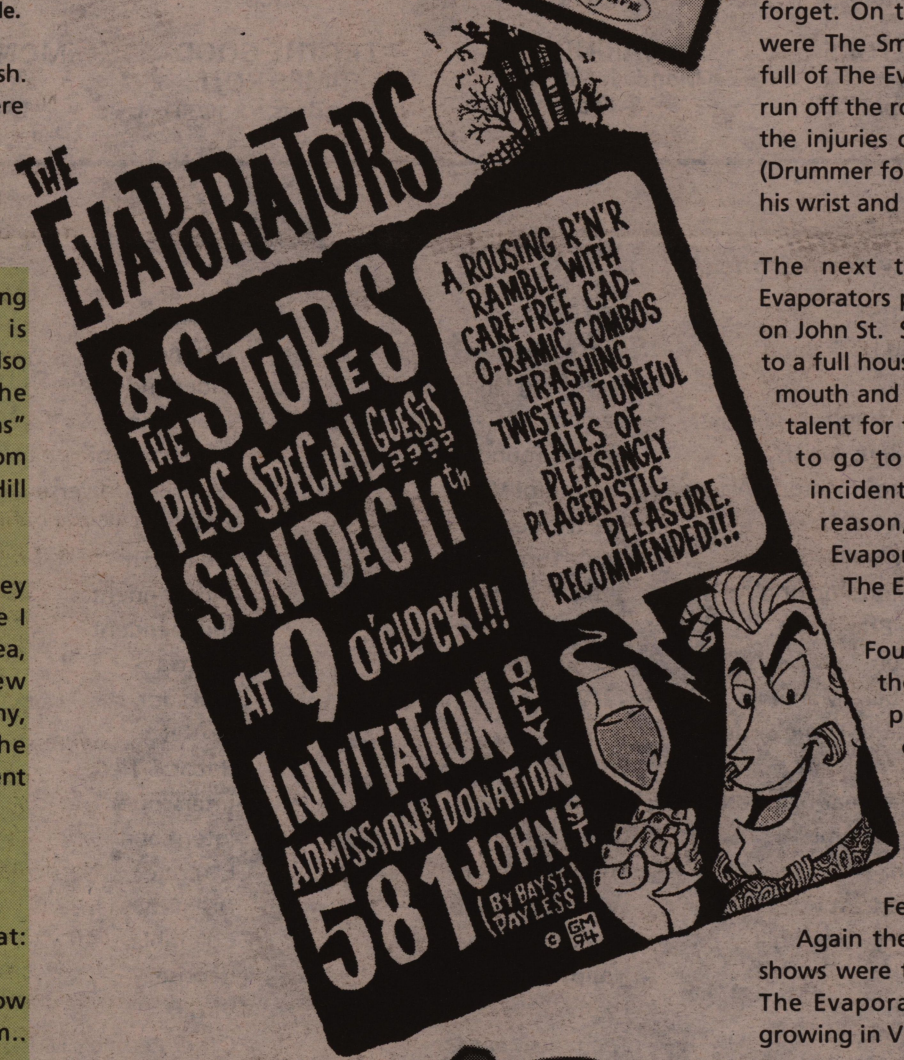
CONTACT INFO

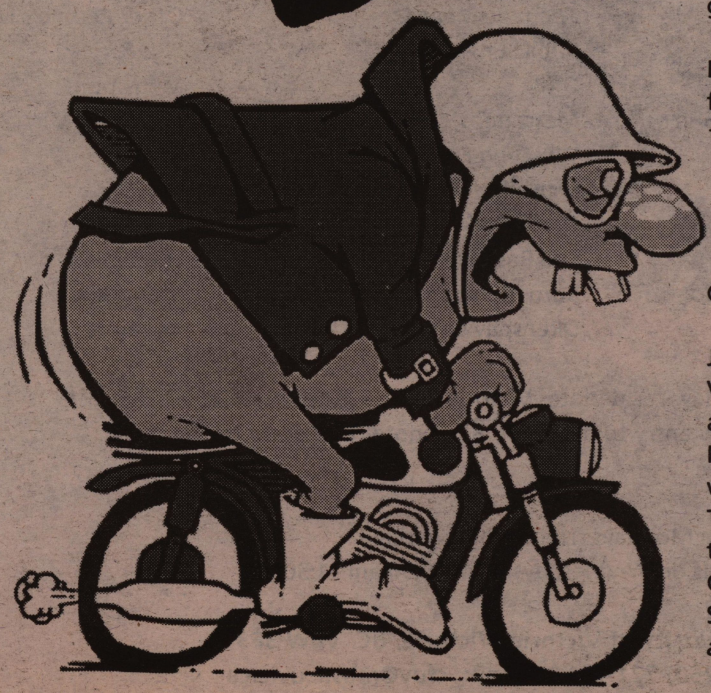
- Visit Nardwuar in Cyberspace at his web site at: www.griffin.multimedia.edu/~cleo
- Talk to Nardwuar. Call Nardwuar at his radio show at CITR UBC Radio 604-822-2487 3:30-4:00 pm.. Friday afternoons (he'll interview anyone)!.
- Write to Nardwuar at: Nardwuar the Human Serviette Records, PO Box 27021 1395 Marine Drive. West Vancouver BC V7T 2X8 Canada.
- email cleo@cyberstore.ca ▲

O GO TO GIGS, BUT I ULDN'T GET IN BECAUSE OLD ENOUGH." -NW

This is only Part One of the Nardwuar story. In next month's Offbeat *stay tuned for the rest of the Nardwuar experience as well as a complete Nardwuar records discography.*







The Evaporators' Victoria Gig History

The Evaporators first visit to Victoria included The Goblins. Halloween of 1992. Appearing at Funhouse Records on Yates street in the afternoon, Nardwuar stopped traffic in the street dressed in his Goblin costume. Later that night at The Herald Street Warehouse, The Evaporators, The Smugglers, Goat Boy, Pressure Cooker and The Goblins rocked 'till the building shook.

The next time The Evaporators came to Victoria was April 19th. 1993. They appeared at Hermann's Jazz Club with The Mr. T Experience and Bum. A great show, a strange venue.

Punk rock at a jazz club? You bet! In a shrewd business move, I cleverly booked Hermann's Jazz Club for the site of an Evaporators show. The people who were running Hermenn's looked ready to lynch me, but when Nardwuar came on they just kinda looked puzzled. Bum and San Francisco legends the Mr.T Experience also played, so it ended up being a weird, but good night. - Jon

It was the 1993 Halloween show at U-Vic's Commons block that the Evaporators would probably like to forget. On the bill this night with The Evaporators were The Smugglers and Bum. After the show a van full of The Evaporators and some of their friends were run off the road by an oncoming drunk driver. Among the injuries caused by the accident; Scott Livingstone (Drummer for The Evaporators and The Goblins) broke his wrist and now has a permanent metal pin in place.

The next two times that Nardwuar and The Evaporators played in Victoria, was at a private home on John St. Setting up in the living room and playing to a full house (no pun intended), the word spread by mouth and a couple of local bands rounded out the talent for the night. The Evaporators were in town to go to court because of the drunk driving incident. The second show was for the same reason, with a settlement that covered The Evaporators pain and discomfort. Thankfully The Evaps held no grudge against Victoria.

Fourty people crammed into a living room in the middle of December. The Evaporators played in a tiny corner while Nardwuar crowdsurfed his way around the room. This was probably one of the best shows I've EVER seen and I'm sure a lot of others feel the same. - Jon

Fernwood was the sight of the next show. Again the same crowd that came to the John St. shows were there as well as many more new fans of The Evaporators. The fan base for Nardwuar was growing in Victoria.

Dec. 1996. A planed gig at The Inter-city Youth Works falls through when city building inspectors say that the venue is unsuitable. Quickly the show is moved to The Sea-Scouts Hall in Cadbouro Bay. The Evaporators and The Pee Chees put on a great show, United Empire Loyalists LP is for sale and fans fill the hall. The first appearance of all four Goblins (The Goblin, Thee Goblin, Goblin and A Goblin) in Victoria.

July 1997. Nopalooza is put on by "The Underground Voice" at the UVIC SUB from 2-10pm.12 bands put on a show that The Evaporators close well after 11pm. Nardwuar dons his roller skate-shoes (that he hasn't worn since the "Ubangi Stomp" show Aug. '91). Then The Goblins carry their equipment to the basement of the SUB for a live radio performance on CFUV's Garage Grooves to promote the inclusion of "The Skablins" on the seven inch comp. *Always wear an approved safety helmet.*▲

september playlists

by **Artist** • *Title* • Label

METAL

Voivod
Phobos
Hypnotic

Cryptopsy
None So Vile
Wrong Again

Assuck
Misery Index
Sound Pollution

Human Remains
Using Sickness As A Hero
Relapse

Anal Cunt
I Like it When You Die
Earache

Kataklysm
Temple of Knowledge
Nuclear Blast

Various Artists
Tribute To Judas Priest
Century Media

Mortician
Hacked Up For Barbecue
Relapse

Monstrosity
Millenium
Nuclear Blast/EastWest

Grief
Miserably Ever After
Pessimiser/Theologian

DISCIPLES OF DR. DEMENTO
Sundays • 3 pm

bass

Rennie "Dubnut" Foster
House Work EP
Impeccable

Various Artists
Sounds Like Paris 2 X LP
Pan

Horace Andy
Roots+Branches
Ariwa/Ras

Up Bustle+Out
Compared To What- Emerald Alley EP • Ninja Tune

Sci-Fi Witch Doctor
Future School Visions EP
Impeccable Records

Wyclef Jean
We Trying To Stay Alive
Ruff House/Columbia

Israel Vibrations
Live Again • Ras

Freestylers
Uprock EP • Freskanova

Various Artists
Penny Black presents "Breakage"
Vol.1 3 X LP

Drumhead Meets the Ninja Shark
Dangerous Dub Part 3 LP
Copaseitc

BASS CULTURE
Fridays
9-10:30 pm

FOLK

Odd Hack Band
Trip to Pender
Independant

Mary Jane Lamond
Suas E!
Turtlemusic

Shillelagh
Lemonade
Independant

Shoogleniftey
Venus in Tweeds
Greentrax

Ron Sexsmith
Other Songs
Interscope

Great Big Sea
Play
Warner

Bad Livers
Hogs on the Highway
Sugarhill

Dar Williams
End of Summer
Razor & Tie

5 Chinese Brothers
Let's Kill Saturday Night!
Prime

Dee Carstenson
Home Away From Home
Exit Nine

VARIOUS
Monday -Saturday
8-10 am

BLUES

Eric Bibb
Good Stuff
Opus 3

Pat Boyack
Super Blue & Funky
Bullseye Blues

Eddy Clearwater
Mean Case of the Blues
Bullseye Blues

Lowell Fulson
Blue Shadows
Stony Plain

Dave Harris
Island Street Singer
Malahat Music

Long John Hunter
Swinging From The Rafters
Alligator

Jimmy King
Soldier For The Blues
Bullseye Blues

David Maxwell
Maximum Blues Piano
Tone-Cool

Rod Piazza
Tough and Tender
Tone-Cool

Various Artists
Blues T-Bone Style
Easydisc

LET THE GOOD TIMES ROLL
Wednesdays • 8-10:30 pm

ROCK

Ween
The Mollusk
Elektra

Sorry
Demo Tape
Pollard Enterprises

Hag
Demo Tape
Label ?

Reverend Horton Heat
It's Martini Time
Sub Pop

Pussy Chute
Electronic Treasure Hunting
Independent

Huevos Rancheros
Get Outta Dodge
Mint Records

Bikini Kill
Reject All American
Kill Rock Stars

That Dog
Totally Crushed Out
Geffen

El Vez
G.I. Aye Aye Blues
Big-Pop

Treecrusher
Yes I Don't
Gorge Records

MONSTER TRUCK
alt Wednesdays
10:30-12:30 pm

TECHNO

v/a
Lords of Svek; Vol. 2
Svek

Infinite Wheel
Blow • Brainiak

Fred Gianelli
The Kooky Scientist
Plus 8

Mark Broom
Angie Is A Shoplifter
Pure Plastic

v/a
High Priests of Electronic Dub
Hypnotic

Fred Gianelli
Telepathic Wisdom; Vol. 2
Superstition

System 7
Point 3: Water Album
Big Life

Model 500
Sonic Sunset
R&S

Theorem
Nano • Plus 8

Lisa Carbon
Trio De Janeiro
Rather Interesting

WIRE SHOCK & ESCAPE VELOCITY
alt. Fri.10:30-12:30 pm
PERPETUAL MOTION
Saturdays • 9-10 pm

CFUV PLAYLIST

Musical programming unique to Vancouver Island on CFUV FM 102

compiled by Kevin Scofield

TW	LW	CAN	ARTIST	TITLE	LABEL
1	1	+	Odd Hack Band	Trip to Pender	Independent
2	4	+	Lid	Beer Mug On (cassette)	Independent
3	10	+	Shillelagh	Lemonade	Indepenent
4	NE		Various Artists	Spawn Soundtrack	Immortal/Epic
5	7	+	Various Victoria Artists	Giddy-Up! Vol. 1	MissTeenUniverse
6	8		Bowery	Electric Beat	Kranky
7	2	*	Guy Smiley	Can't Turn Back	Smallman
8	9	+	Various Victoria Artists	Surrender to the Garden City	Independent
9	19	*	Jim Brannigan	The Singing Bird	Independent
10	3		Ween	The Mollusk	Elektra
11	RE		Barbara Manning	1212	Matador
12	NE		Circular Firing Squad	Oxide	Artifact
13	16		Dar Williams	End of the Summer	Razor & Tie
14	27		Meat Beat Manifesto	Original Fire	Interscope
15	RE	*	Ron Sexsmith	Other Songs	Interscope
16	19		Soma	Stygian Vistas EP	Extreme
17	11		Broadcast	Work & Non Work	DragCity
18	13		Henry Threadgill	Where's Your Cup	Columbia
19	5		Muffs	Happy Birthday to Me	Reprise
20	21	*	Leahy	Leahy	Virgin
21	NE	*	The Curse	Teenage Meat	Other People's Music
22	RE		Speedy J	Public Energy No. 1	Plus 8
23	RE	*	Noise Unity	Drill	Metropolis
24	RE		Sister Machine Gun	Metropolis	WaxTrax/TVT
25	25		Wu Tang Clan	Wu-Tang Forever	RCA
26	NE		Third Rail	South Delta Space Age	Verve
27	NE		Dicks	1980-1986	Alt. Tentacles
28	NE	*	Tariq	The Basement Tapes	EMI
29	29		Atari Teenage Riot	Burn, Berlin, Burn	Grand Royal
30	10	*	Bif Naked	Okenspay Ordway 1	Aquarius

Ranking reflects airplay + denotes Victoria artist * denotes Canadian artist
NE denotes a new entry to the chart RE denotes a re-entry to the chart

Music Director: Ari Knazan
Ari Knazan takes tracking calls on Mondays from 11 am – 4 pm
Katrina McGee takes tracking calls on Wednesdays from 10:30 am –1:30 pm

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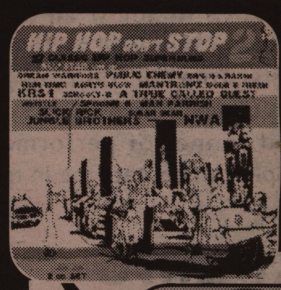

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[Soundstate]

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Turn the Dark Off
[Polydor]

DERRICK MAY
Mayday Mix
[Ministry of Sound/Sony]

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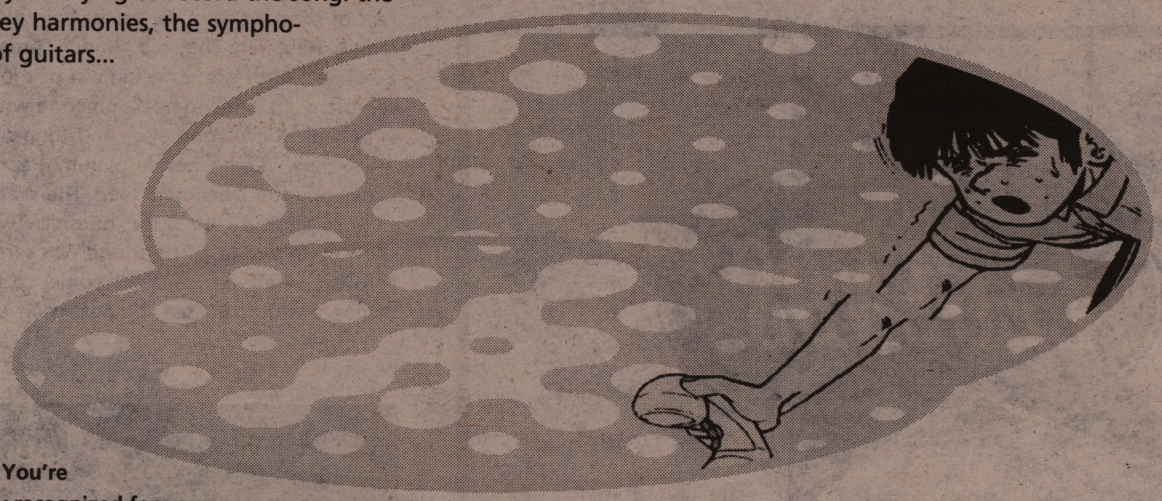
treble charger

by The Intrepid McQueen

Six-forty-five pm. Bad traffic, torrential rain, and not one shop on Broad St. would let McQueen use the phone for one lousy minute. Bedraggled and fuming, she sloshed up the back steps of The Limit- and met Greig Nori, Bill Priddle, Rosie Martin and Trevor McGregor. treble charger. The four nicest guys in the world.
"We're here to make your day better!" Rosie proclaimed. And they did.

Maybe It's Me *is a great new album, the band's first since moving from indie label Sonic Unyon to BMG Music Canada. It's meticulous without being too slickly packaged, and the guitar leads are spiffy. treble charger's Victoria show in June was enough to make two of the pickiest music critics McQueen has ever met say, "These guys are going to be big."*
*McQueen had a moment of panic when her trusty pen ran out of ink as she began the interview. But Rosie saved the day with his brand new Sharpie TM Finepoint marker. "Don't lose that, " said Trevor, "He's very attached to his Sharpie." Greig added, "If anything, ANYTHING happens to that pen, we'll hear about it all the way back to Toronto."**

OFF: There's a line I've been wanting to ask about, from "Trinity Bellwoods" off nc-17. "And you say something kind but you don't say why/ and the best you can find is a well-placed lie." You write very frankly about relationships. How do you say in three words what other people struggle to say in 15?
Rosie: Well, a lot of the time Greig and Bill are just interested in how the words sound together. We heard the Posies say that too, that people interpret their songs to a greater extent than intended. (Leans over) Hey, what kind of boots are those?
OFF: A cross between Beatle boots and Stormtrooper boots from The Empire Strikes Back. There were some almost like them in Austin Powers.
Rosie: Hey, Paul Meyers, Mike's brother, wrote our bio. He's a great guy. I called him Mike once, though, and he didn't like it much.
OFF: What made you re-release "red"?
Bill: Mainly so college radio papers could give us terrible reviews!
Trevor: We won a contest with "red" in Toronto, and the record company was really into having it released in America.
Rosie: Even in Canada, it hasn't been heard extensively. It was kind of a compromise, they wanted "Morale" on the new record, too, but we said no way. But I like the new version of "red". I play it every night, and every night it sounds good to me. It's a lot nicer now, really.
OFF: It has strangely moving lyrics. It's such a beautiful song, but it's so sad. Where did it come from?
Bill: It's based on getting dumped, a fictional scenario of this guy going out, seeing the woman who dumped him and dealing with that. I used to have this book and just write down phrases, and one day I wrote down the phrase "face painted cigarette white," and the song just formed from there.
OFF: And "Christ is on the Lawn"? What about that?
Rosie: Bill will tell you that one.
Bill: It was late at night and I was playing guitar and it came to me very suddenly. I woke up my girlfriend at 2:30 in the morning to listen to it. Not the most thrilling story, but it was really satisfying to record the song: the gooey harmonies, the symphony of guitars...



OFF: You're really recognized for your quirky guitar sound. Did you listen to guitar rock when you were kids? What's the first guitar memory you have?
Rosie: Guitar bands are our favourites, for sure. Back then, everything was a guitar band. Probably all of the people from the "school" that we come from listened to the same bands in their youths. In the 70's, everything was guitar. Boston, The Nuge...Yeah!!
Greig: But we always kept up with what's current.
Rosie: I like Kiss, but that's about as cheesy as I get.
Bill: I remember hearing a song by Golden Earring...
Greig: Which one?
Bill: "Vanilla Queen". There's this guitar lead at the very end, and I said to my older sister's boyfriend, "What is that?" and he said "that's guitar," and I was amazed.
Greig: I really remember The Stones'' *Exile on Main Street* from Grade 10 or 11.
Bill: We love the Beatles, but we don't love the Stones a whole lot less.
OFF: What about Dylan?
Greig: We love Dylan.
OFF: "Tangled Up in Blue"?
Bill: Yeah, definitely. All of Blood on the Tracks. Dylan's another guy who cares more about how words sound together than what they mean together.
Greig: Yeah, he's a poet, but songwriting is different from poetry. Everything has to work.
OFF: What did you do on the ferry today?
Bill: I had a bad shrimp croissant and some good leek soup.
Greig: I played a lot of video games and hung out with people.
Trevor: I played video games too. I spent about $10 on them. Then I did crossword puzzles.
Rosie: I enjoyed nature. I sat outside for as long as possible, because it was nice out and Vancouver/ Victoria people like to talk.
Greig: Yeah! we met some really nice people.
Rosie: Oh, and I sat in the lifeboat, just in case.
Laughter-
OFF: Cool. So, you don't know this, but the student newspaper at UVic named an ancient IBM after you guys a few years ago.
Rosie: That's great!
Bill: So people said stuff like, "Oh, I saved that story to treble charger"? I like that. That's cool.

**Rosie got his Sharpie TM Marker back just in time...the ink was starting to fade and the band was late for soundcheck. McQueen thanked the four nicest guys in Canada for making her bad day better. As she inched down the slick back steps, treble charger launched into a speedy rendition of CCR's "Bad Moon Rising." McQueen stood dripping in the alley and listened until it was over.* ▲

The OK-UNYON Rodeo Clowns present... An Evenin' of MIND GRINDIN', SALIVA SPITTIN', EAR-SHATTERIN'...

And AMREP Wranglers From Detroit, MI...

MOG STUNT TEAM

APPEARING

Wed nesday, September 24
@ the limit

KITTENS
Bazooka and the Hustler
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LIVE 'N LOUD

rockjazzcountrypunkskareggaetechnohiphopfolkbluesavantmetaldancegrunge

Vans Warped Tour
PNE Forum, Vancouver
July 9th

Where to begin? Well, last year's Warped Tour had a stellar lineup, but sucked, because it was so crowed as to eliminate all space. In contrast, this year's tour was at the PNE Forum. Originally, this was going to be outside, but rain threatened, so they fled indoors. Of course the sun came out for the first time all summer on the day of. Can we fault them for that? I suppose not. But where they did have it- my friends, in a worse venue I have ever been unfortunate enough to see a show. Four stages. The two big ones side by side, the two little ones side by side, perpendicular to the big ones, about 200 feet away. The first mistake was doing the two-bands-playing-at-once thing. So, the bands. I actually got there late and missed some sets I wanted to see. Reel Big Fish apparently ruled, as did Blink 182. I didn't particularly care about Hepcat, Limp Bizkit, or Face to Face. Well, no. I would have liked to have seen Face to Face. Supposedly, they were really fucking good. The first band I did see was the Vandals. They were amazing. The second-best band there. Frenetic, spastic, crazed. These guys don't look near as old as they must be. That Warren is still pretty agile. Like a monkey. Sadly though, the sound wasn't great, bouncing off all those walls. And then what happened was this: Pennywise, who were supposed to go on- weren't there. They were still back at the hotel. So the crew scrambled, and put Royal Crown Revue on. Swing music- cool, but sorry, not my thing. I went and saw Breach. Breach were really good. Sound sucked though. Millencolin played on the bigger little stage. They were good, but the sound was awful. I didn't enjoy them. Then the Descendents came up on big stage #2. I watched from backstage. Not a good plan. You see children, Bill Stevenson is one revolting performer. I regretted standing right beside him. Fantastic drummer, brilliant songwriter, big smelly oaf. I guess seeing the Descendents in the spring downplayed seeing them here. They were fucking amazing though- they are, after all, the Descendents. Then Pennywise decided to play for us. Oh, aren't we the luckiest people in the world. Well, according to Feltcher [sic], they played five shows already, and we were the radddest!, or the most into it!, or something. Uh huh. Wonder if he'll say that tomorrow night. I'm sorry. I've lost all respect for these fucking rock stars. They didn't show up because they wanted to play last. Simple as that. The sound for their set was atrocious, although that wasn't their fault. I can't tell Pennywise songs apart anymore. They let the crowd choose the second half of their set to make up for being late and I don't think anyone picked a song of the new album. Heh, heh. They did "Minor Threat" by Minor Threat. Not well. Should have done "Astro Zombies". They got some kid out of the crowd to sing "Stand By Me"- I think if I'd paid $26 to see them, I'd want to hear someone who can sing. Audience participation? I guess I don't find it as cool as everyone else. And then some dink requested "Bro Hymn". Fuck dude, did you think they weren't gonna play it? Pennywise can suck my dick. I figure I'll just pretend they broke up after Unknown Road. The Warped Tour defies logic. It has a fantastic roster of bands. How couldn't it rule. But it doesn't. Two bands playing at once is a fucking stupid idea. You can't go in and out. The sound was terrible, and it wasn't just the acoustics of the venue. But shittiest of all, bands don't come up to Canada to tour in July, because they're afraid to compete with it. So, see you next year. Maybe.

Trevor Fielding

LEGENDS

MONDAYS
Hospitality Night!
High Energy Dance with DJ Delicious

TUESDAYS
Time Warp Tuesdays with DJ Grin Machine

WEDNESDAYS
Bar night
with
DJ Grin Machine

919 Douglas Street at the Strath

THURSDAYS
Student Night • Free stuff and lots of it!
Watch for you favourite acts...
Discounts at the door with student card!

Sept. 4 The Smokin' Frogs from Vancouver funk! funk! funk!
Sept. 11 Fungkus
Sept. 18 10 Foot Henry from Vancouver

FRIDAY/ SATURDAYS
The *only* place
to be on weekends!
Groove on with
DJ's Shade and Grin machine

Link Wray
July 4th
Starfish Room, Vancouver

Link Wray may be 68, but he sure doesn't look it. Dressed in sweat pants, running shoes, and wearing a 'fanny pack', Link hit the stage a couple minutes after midnight to a sold-out crowd. From the opening notes of "Rumble" it was pure instro heaven for the next hour and a half with Link runnning around the stage, letting people bang on his guitar and twanging away on stuff like "Jack the Ripper,""Ace of Spades" and "Run Chicken Run." His backing band, which was made up of members from opening band Heatmiser were alright, but seemed to have trouble keeping up with Link's erratic playing. Entertainment was provided by Link nutty wife, who danced on the side of the stage during the show, and constatly played with his hair in between songs. But in the end it was just Link and his guitar, playing three encores and yelling "I love you" to everyone in the totally amazed audience, including myself.

Jon

Treble Charger
The Limit
June 20th

When my wife and I arrived at the Limit it was so quiet we thought something was wrong. Something was- us. Transister Sound and Lighting Co. were playing, just very quietly. In fact, I've never heard the Limit more peaceful. *Transister Sound and Lighting* CD. is an eclectic band that had us going "They Sound like Mazzy Star; no they sound like Flow Chart." Suffice it to say that they simultaneously sound like a lot of bands and like no one else. We kinda liked them. Actually we'd gone to the Limit early because we thought Treble Charger might sell out. Sadly we were mistaken. People, people, people- Canada doesn't possess a better band than Treble Charger and they were in fine form on the evening in question. You have to love a band that features two equally capable singer, a stereotypically wiggy bassist, countless good songs and open drug use. The band was touring to support its first-rate new album *Maybe It's Me* and they offered killer versions of said album's "How She Died," "Forever Knowing," and "Scatterbrain" to name only a few. Treble Charger could be criticized for thinking that they are a harder rocking band than they actually are, but they had some appreciative people throwing their bodies around throughout the show. The set featured songs from all three of the band's major releases and the encore included classics (if three year old songs can be called classics) from *NC-17*, namely "10th Grade Love" and "Trinity Bellwoods," as well as a dead on version of "Christ is on the Lawn" from the new records. Treble Charger are good fun and good sports. All a person could wish for (and it's an old and tired wish I know) is that more people would come out to support a band this good.

Andrew Murray▲

DISCS

Various Artists
Surrender To The Garden City
Stereo-Type Recordings

I sometimes cringe when I hear compilations. There's usually a lot of filler between good songs. But Kevin Scofield, whose band "The Dead Stars" appears on this tape, has put together a toe-tapping collection of eleven Victoria artists. The comp opens with Run Chico Run's "Pusha Girl" and moves on into Santo's "Quote of the World"- two great pop ditties. If you like good pop/ska, you can't do much better than the Defektors, who contribute "Teddy Bear Ted", a favorite of this reviewers. The Trousers (the band formerly known as Fig.4) bop along with "Slipstream" and Dixie's Death Pool offers something different (but good) with "Eva Ning". Two big surprises are Mono Pilot and Melody Wey, who each contribute great quieter songs. Wey's "Cold Reality" is a pretty ditty about uncertainty and Mono Pilot's comes with a title that still makes me giggle- "Fart Pailure". Sue me, I'm juvenile. All in all, this is a great innocuous and catchy cross section of Victoria pop that will have you singing along.

Jeremy Radick

Various Artists
More Bounce To The Ounce
Lookout Records

This is a double LP/CD compilation put together by Joe Queer of The Queers. Naturally a lot of the songs have that bubblegum punk sound happening, but with over 20 different bands appearing, there's plenty to choose from. Here's the rundown: Mr.T Experience do two songs and both are great. Continuing in their tradition of obscure cover songs, MTX do the Collins Kids' "Whistle Bait" as well as one original. Top notch as usual, I only wish I could say the same about the Smugglers. Sheesh, their version of the Brady Bunch classic "Keep On", is the one Smugglers song that makes me cringe. The Parasites don't fare too well either. They do a Queers cover which is probably the only reason they got on this comp. The Muffs on the other hand, totally rock out with "No Action". This song is better than anything on their new album and features some amazing drumming from stick-man Roy Mcdonald. Cub cover Sicko's "FB Song" and do a fine job, and Sicko have two pretty good songs on here as well. The Pink Lincolns do a medley of Black Flag tunes and the Groovie Ghoulies cover "Dolomite" by the Rip-Off's. There's lots of other bands on this, but to sum it up, this is a good compilation well worth your time.

Jon

Neko Case & Her Boyfriends
The Virginian
Mint Records

Neko loves rock and roll but she also loves country. This is clearly evident on her new CD, "The Virginian" where she has recruited an assortment of indie-rock stars to back her up on 12 twangers. From fast rockabilly to slow country ballads this album is a lot of fun. My only complaint would be the hype over the cavalcade of other musicians on this CD. Personally, I don't really care if Matt Murphy played guitar on one song, or if Rose Melberg sang backing vocals. I feel this kinda detracts from the CD and that Neko is doing a perfectly good job all by herself, but I guess this 'all-star' thing is a selling point for the album. Still, this is a great CD suitable for all ages and perfect for pissing off all the punk rock kids at your next party. Oh yeah, bonus points for the amazing Queen cover.

Jon

Me First And The GimmeGimmes
Have A Ball
Fat Records

Yeehaw! The perfect summertime album has been released. Usually I find anything on Fat Records totally boring but this collection of 70's pop songs done 90's punk style totally rocks. You see, for a few glorious years I drove a car with only AM radio, making the now extinct Oldies 900 the soundtrack to my life. So I have a special fondness for any 70's pop hit especially stuff like Terry Jacks' "Seasons In The Sun" and Elton John's "Rocket Man" both of which are here on this CD. Your usual Fat Records production and sing-a-long harmonies round out this disc making it a gem for folks like me.

Jon

Ween
The Mollusk
Elektra 1997

Shane McGowan orbiting Jupiter on crack. A Chocolate and Cheese revival with a drunken Irish twist (most evident on "Cold Blows the Wind", and of course, "The Blarney Stone.") Good Ween fun, even without the Pollo Asade. Prepare for The Golden Eel.

The Intrepid McQueen

Melissa Ferrick
Melissa Ferrick+1
W.A.R. Records

Basically, Ferrick live is unbelievable. She has a tough voice, amazing range, and a wicked sense of humour. "Till You're Dead" and "Alone", in particular, are frank, concise, and entirely real. Though her lyrics aren't terribly political, Ferrick's strength is unmistakable- she's the kind of person you meet for five minutes in a truck stop and want to follow forever.

The Intrepid McQueen

Fun Lovin' Criminals
King of New York
EMI

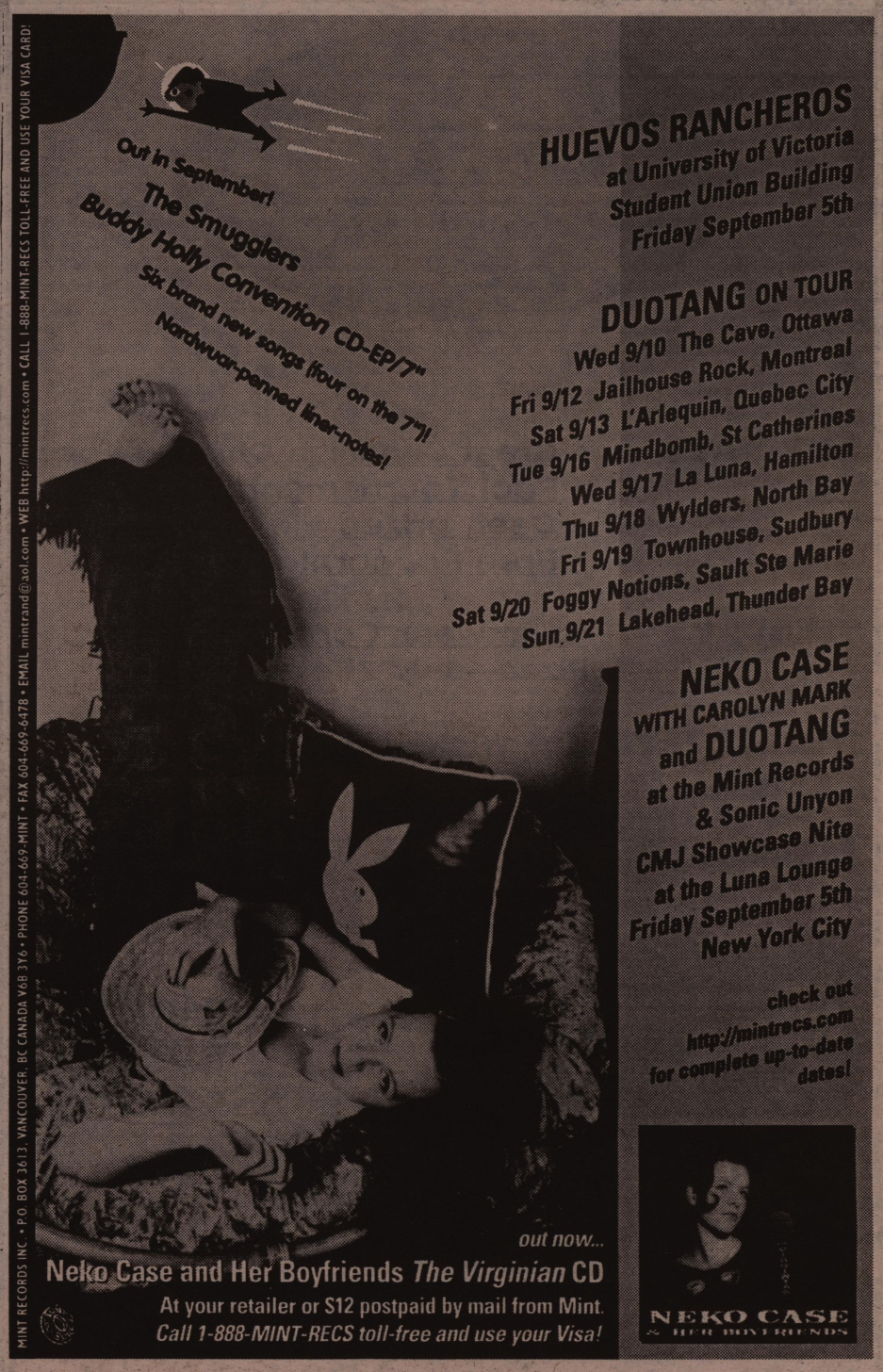
New York's own musical gangsters of tomfoolery kick their own brand of hip hop shit on this homage to one Mr. John Gotti, the businessman who was allegedly connected to the mob and was eventually convicted and sent to jail. But this ain't History 101, so check this laid back drivin' groove for yourself and dig it! Yumm, tastes good!

Sean Coleman

Portraits of Past
010101010
Ebullition Records

When I received this record in the mail a few days ago, I had no idea it would blow me away like the way it has. Previous Portraits of Past material on singles and compilations had always impressed me. Their unique brand of emotive hardcore with strained vocals and powerful chord progressions showed they were on top of their game, but this new LP (not that new as it was recorded in the last months of 1995 prior to the band's eventual breakup) simply grabbed me between the back of my eyes and left my heart pounding in my chest. Portraits of Past plays music which rings both beautiful, chaotic, sombre and abrasive in my ears. Songs flow with melodious progression before reverting to breakneck blast-beat speed. Standout tracks on this record like the epic long "Bang Yer Head" and the closing "Something Less Than Intended" exemplify all these qualities that I have described. Too bad these guys are no longer around but with this record they provide a great swan song for a great band. (If anybody is interested, several ex-members of Portraits of Past now play in the band Torches to Rome, who have been described as a 1990's answer to Rites of Spring. Cool.) This is available for $7.50 from: Ebullition Records PO BOX 680 Goleta, CA 93116 USA.

Ian Henderson ▲



Enter the Ninja

by Chris Eng

Okay, I'm going to have my say here and everyone's going to jump all over me, and babies will cry, and fire will rain from the skies, and I'll have my Politically Correct Frequent Flyer Miles revoked, but I'm going to say it anyway: You know what's sexy? Smoking is sexy.

No, I'm not a smoker. No, I don't wish I was a smoker. No, I'm not ever planning on becoming a smoker. No, I don't like sitting next to people puffing on a fat stogie in the middle of a restaurant. That's not what I'm talking about, so shut up and listen. There is something inherently glamorous and sexy about smoking. Certainly not all the time. Not the three hundred pound balding guy in track pants and a tank top whose sweaty fat fingers are shakily gripping a Camel filterless, as he reclines wheezingly into his Barcolounger. In case you need clarification, that is NOT sexy. But some things are.

Lauren Bacall lazily puffing on a cigarette as she stares longingly into Humphrey Bogart's eyes—THAT is sexy. An old guy, dying in his hospital bed of lung cancer—that is NOT sexy, but that is ignoring the whole aesthetic of the situation. Almost everybody knows that smoking is bad for you, it's bad for your children, it's bad for almost everyone you know. They've banned smoking in Vancouver. I don't think that's a bad thing. And if you can't quit, it's probably best that you smoke in an airtight refrigerator carton. But people love to do things that they know are inherently bad for them. And some people can really pull off smoking.

There are the people that spit in Death's eye, that know the danger implicit with lighting and inhaling that carcinogenic mist, but laugh "Cancer? Ha ha," because they know that they will have perished in the belly of a lion in Darkest Africa long before they will need hooking up to a respirator. These are the people that grab life by the horns and twist it around to do their bidding, like some mad Toreador in the Circus of the Clearly Insane. These are the people that know that smoking is the least of their worries, because the Countess Von Trotheim, with whom they've been recently having an affair, is secretly a double agent and is bringing in a legion of SS troops down to their palatial hotel room at their very minute, and there's nothing in the world to do but enjoy a last drink and they might as well light up while they're at it.

So, maybe I'm in love with the image of smoking, rather than the act. There is nothing glamorous about tracheotomies, or twelve-year-olds puffing away behind the gas station near their school, but there was a time when smoking took you away from the ordinary, when it rescued housewives from the torture of the everyday, and turned men into Don Juans and Doc Savages. There was a time when it catapulted men and women into lives of adventure and romance. Or so that flickering screen keeps telling me, and sometimes, I'm inclined to believe it. Because I want to. Because I'm not being presented today with vices that are more attractive. Contrary to popular opinion, I am not swept up in the glamorous life style that accompanies crack, and bucking the trend to say this, there is very little that attractive about the junkie.

Smoking causes more deaths every year than, I think, anything else, but it's a slow death. You smoke for twenty years and you have to go to the doctor because you have a nagging pain in your chest and he tells you it's cancer and you have six months to live. Bad, but it's so far off in the future that people are willing to ignore it for the momentary pleasure of cigarettes, and it's still a far sight better than going into heroin withdrawal on your living room floor because you're no longer strong enough to break into other people's houses so you can pawn their stuff to get your next fix which has had to be proportionately larger and larger of late to satisfy your need and now that you can't get the junk you are forced to lie in agonizing pain and contemplate about whether or not you'll die there. And maybe you will.

Which comes down to the question: Have I ever been attracted, in REAL LIFE, to a woman who was smoking? Well, sure I have, my girlfriend smokes. Oh, right. Have I ever been attracted to a woman BECAUSE she was smoking? Yes, once or twice, but they were specific instances and I'll tell you exactly why. Because they carried with them the exact same air that I was talking about earlier. The "danger is on its way to destroy me, but I couldn't really care, so I'll just have this smoke and wait for it show up" attitude. They lounged lazily at the bar, and wore that expression that said that they would look the same whether some cad had stood them up just before they were about to leave by private jet to Istanbul to get married, or whether they had just been sentenced to death by firing squad but the guards were allowing them one last smoke, or whether they had just found out the evil woman doctor on Melrose Place had got a lobotomy.

So, what's my point. Do I even have one? Do you even care? Well, I hope so, because yes, I have reached a conclusion in this mess. My conclusion is that it's not the smoking that I'm attracted to after all—it's the attitude. I am really attracted to that "devil-may-care attitude", and sometimes smoking is just a natural conduit for it to express itself. So no, in the end, I am not just mindlessly reinforcing the standpoint of the tobacco conglomerates, who want you to believe that smoking is sexy. I believe that if you can affect that worldly attitude and just happened to start smoking because they were there, then that CAN be sexy. Certainly not with everyone, and certainly not all the time.

But if you look like you just walked out of a 1940's movie, it helps.▲

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721-8700 requests

MONDAY

6 am ROCK: Monday Morning Synapse test with ALC Bong Master. All the goodness with no bitter aftertaste!

8 am FOLK: With Amanda Heffelfinger.

10 am CLASSICAL: *Music on Mondays.* With Larry Ryan.

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Active Airwaves* From the esophagus of the activist community. Giving voice to marginalized movements. Women, evironment, queer, human rights, social justice. Linking global to local.

1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. News, interviews and features.

1:30 pm PUBLIC AFFAIRS: *Earth First.* Feeling fragmented? Tap into nature!

2 pm NEW MUSIC: *New Album Review*, with Mike Booth. Extraordinary how potent cheap music is!

3 pm ROCK: *Segues with Buck, Huck, and the reincarnation of Chuck.* We like Amerikan Muzik, baybeee. Alts with *Folksongs of the Spanish Inquisition* with Jess and Adrain. Thrash punk to Brit pop and all stops in between.

5 pm JAZZ: *Milestones* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. *Five Spot* can be heard on alternating Mondays at this time. Listen.

8:00 pm GAY/LESBIAN: *Dyke Dimension.* Featuring Lahl's "word of the week," upcoming events and issues of interest to Victoria's dyke community.

9 pm WOMEN IN MUSIC: *Beating Time.* Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

11 pm ROCK: *Larry Wang Presents.* Alternates with *Pop O Pie Planet* with Magnus and Matt.

TUESDAY

6 am ROCK: *Skanster's Paradise*: Ska with Matt Bishop.

8 am FOLK: *Ode to Ani.* We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond.

10 am CLASSICAL: *Just Say Nono.*

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Into the Streets!* With John-Henry and Amanda., your people in the streets, working towards social and political justice. Alternates with *TAPS (Together Against Poverty).*

1 pm WOMEN: *The Token Zone* Womyn of color exploring music, poetry and art...interview and views, plus your favorite curry and stirfry recipes.

2 pm FOLK: *Mediterranean Music.* Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

3 pm ROCK: *Disorder By Design*: Alternates with *Bent Outta Shape.* Twist up your Tuesdays with post-rock, free jazz and downtempo electronics.

5 pm JAZZ: *Caravan.* With Ron Rounds.

6:30 pm JAZZ: *Jumpin' in Jazz.* With host Noel Greenwood presenting a survey of the early era of Jazz.

8 pm PUBLIC AFFAIRS: *Swivel Chair*, Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.

8:30 pm GAY/LESBIAN: *Queer and Present Danger.* Tune in to hear Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip.

9:00 pm: SOUNDTRACKS: *Movietrax.* Different hosts bring you everything else you could want from the movies - soundtracks, history, trivia, reviews, giveaways and more.

10:30 pm-12:30 am ROCK: *Punk and a Healthy Mind.* Hosted by Polevaulter and the Laughing Ohmu. Alts with *Songs For the Misunderstood.*

12:30 am: *Superfluidity* with Aaron If you don't know, you better ask. Alternates with *Unbroken Chain*: Rock out to live Grateful Dead with host Lucky Budd. If you get confused, listen to the music play!

WEDNESDAY

6 am ROCK: *The Cuckoo Clock.* Are U or have U ever wanted to be cuckoo for cocoa pops? Well, then join your host Sean for a big fat bowl! Yumm!

8 am FOLK: *Ken's Macaroni*: Some old stuff from Ken and Sharon's collection, a little social comment, and some Woody Guthrie or Utah Philips. Alternates with *Rootopia.* Listen for everything from Texas roots-rockers to sea shanties and Celtic traditional by Hosts Wendy Wall and Gus.

10 am CLASSICAL: with Anita Zaenker.

Noon: CFUV News, weather and sports.

12:15 PUBLIC AFFAIRS: *Solidarity Show* with Jana G. Alternative news and views from down south with the *Food Not Bombs Radio Network.*

1 pm DISCUSSION: *Alternate Views* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal...

2:30 pm LOCAL: *Only In Victoria.* Only the best, hippest, and grooviest stuff that the City of Flowers has to offer. Linda alternates with Ian.

3 pm ROCK: *My Dog Has No Nose.* Alternates with Katrina.

5 pm JAZZ: *Straight No Chaser.* Alternating hosts Demetrious Tsimon and Shaukat Husain bring you the best in modern jazz.

8 pm RHYTHM & BLUES: *Let the Good Times Roll.* Eric Leblanc presents birthday tributes and lots of new releases.

Sep 3 Freddie King, Memphis Slim, Williams Bros
Sep 10 Ralph Bass Tribute, Roy Brown, Theodore Frye
Sep 17 Horst Lippman Tribute, New Releases
Sep 24 The Chess 50th Anniversary Collection
Oct. 1 Albert Collins, Jessie Mae Robinson, Persusions, Ellen Mcilwaine.

10:30 pm ROCK: *equity-eclectika...* much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests.

12:30 am LATE NIGHT: *Chinese Music and News* with Michael Mok. Alternates with *House of Ham.*

3 am GUMBO: Cheque please...

THURSDAY

6 am ROCK: *Uncle Bri's Early Morning Funhouse*: two hours of weird, wonderful, and totally wacked out music from the '50's and '60's.

8 am FOLK: *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

10 am CLASSICAL: *Music Thru the Centuries* with David Winn and Austin Scott.

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Your Man Against Red Tape* Fed up with government indifference? Unanswered letters and phone calls? Learn your rights, tune in to host Bart Armstrong.

1:00 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News.* Tune in and find out why.

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour.* Eric Leblanc presents one hour of the best of *Let the Good Times Roll* mostly repeats.

Sep 4 J.B. Lenoir 1951-66 / Over & Over 1951-91
Sep 11 Chess Records
Sep 18 Johnny Ace1952-3 / Relic:Apollo Vocal Groups
Sep 25 Harry Van Walls (1949-87) / Junior Wells
Oct 2 Various-Hucklebuck With Jimmy 1946-53 Dinah Washington 1945-48.

3 pm ROCK: *Rush Hour* Alternates with *Snap, Crackle and Pop.*

5 pm JAZZ: *One Up, One Down.* Good jazz with Arnold van Klaveren and Art Simpson 5-7 pm. Jim Fliczuk takes over at 7 pm with *Sound Excursions*, ragtime to no-time jazz. Alternates with *Somethin' Else*, hosted by Tom Adams. Three hours of hard, new and free bop.

8 pm ELECTRONIC: *Earmeals.* Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Brian Lunger and Agustin Luviano-Cordero.

10:30 pm ROCK: *Laced In Darkness*: Gothic-Industrial-Ambient music. Vampires, haunted houses, UFO's, ESP and more! Alternates with *Area of Refuge.* Alone? sad? frightened? Don't hide under the stairs, Tyler offers something better than speedballs, baby!

12:30 am LATE NIGHT: *No Need for Alarm:* Needles and Kid Charlemain bring you hip hop through the early morning. Alternates with In *The Arms Of Sheep.* With Adam and the occasional hooligan.

3 am GUMBO: *Coupe De Ville*: Slide across the leather six way. Check the stars. Mom was wrong, you don't need to sleep.

FRIDAY

6 am ROCK: *Fine Tuning.* Full service attendant, Dale Davis, gets you up 'n' running like you aughta!.

8 am FOLK: *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

10 am CLASSICAL: *Amadeus...*and More.

Noon: CFUV News, weather and sports

12:15 pm PUBLIC AFFAIRS: *Booklit* with Alisa and Andrea.

1 pm ARTS MAGAZINE: *Artlet.* The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.

1:30 pm PUBLIC AFFAIRS: *African Perspective.* Developments within Victoria's African community, and broader social, cultural, economic and political issues ofSub-Saharan Africa are examined by Zvondai Muchenje.

2 pm NATIVE: *World of Aboriginal Radio.* The sounds of freedom for those who have been silenced.

3 pm ROCK: Welcome the *Return of the Deadly Kung-Fu Mansion.* Alternates with PM*S Show.* Not once a month, but twice. So deal with it.

5 pm JAZZ: *Searchin'*: Join Host Ian Cochran for sounds within and without the jazz spectrum. Alternates with *Eclectic Jazz Show.* From acoustic solos to electric pianos, host Rod McCrimmon brings you three hours of accessible jazz.

8 pm SPOKEN WORD/LITERARY: *Sad and Beautiful World.* Where poetry is not a luxury. With hosts Max Sloan and Inch Conneticut.

9 pm DANCE: *Bass Culture.* DJs Tyger Dhula and Salamander spin an eclectic selection of underground dance music. Some of the latest intelligent technological music.

10:30 pm TECHNO: *Wire Shock.* Trance, house, and whispers of ambience with Space Monkey at the helm. Alts with *Escape Velocity.* Intelligent technological music.

12:30 am LATE NIGHT: *Peeing in the Bathtub.* Alternates with *The Idiot from Minsk.*

3 am GUMBO

SATURDAY

6 am ROCK: With Ryan Dworschak

8 am FOLK/ROCK: *Radio Arcadia.* Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program with Finnish music of all kinds. Finnish news, interviews and poems.

11:00 am EAST INDIAN: East Indian music and news with Jan Dhaliwal.

Noon IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

1 pm PORTUGUESE: *Portuguese Mosaic.* Music and culture from the Portuguese-speaking world.

2 pm SCOTTISH: with Wally Cunningham

3 pm PLAYLIST: *Playlist Salad.* One hour of the finest listening ingredients.

4 pm Artist Profiles: *Labelled and Shelved.*

5 pm: FRENCH: Rotating hosts bring you French music and news.

6 pm REGGAE: *Alive and Dread.* Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion.* Before the party starts, dial into the electronic dance grab bag and download musical treats.

10 pm HIP HOP: *Freaky Flow.* A two hour journey into hip hop with DJ's Most Def and Digital. New flavors from East, West, & inbetween. Giveaways, requests and more.

12 am GARAGE: *Garage Grooves.* Attention Sophisticats and Sosphitikittens. One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox- powered, Boss garage 60's punk! Come and worship in the church of FUZZ!

1 am LATE NIGHT: *Longhair's Jukebox:* Pure psychedelic radio with your weekly dose of stereophonic sounds.

3 am GUMBO: Something Nasty In The Woodshed. Your fiendishly diabolical hostesses, Erick and Rennet.

SUNDAY

6 am ECLECTIC: *What's Left of What's Real?* A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: Italian Broadcasting System. Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America.* Miguel Alverenga and Estevan Baileys present a bilingual program of music, cultural news and interviews from the local and larger Latin American communities.

1:30 pm JAZZ: *Guitar Jazz.* Host Joe Scafone looks at the world of jazz guitar. Also, catch *Joe's Garage* featuring local players.

3 pm METAL: *Disciples of Dr. Demento.* Fonz and Cruiser are back for another year and are in fine internal-organ-liberating fashion as always.

4 pm PUBLIC AFFAIRS: *From the Blackside.* A program of R&B with interviews and guests from the Black Side, with host, Captain Ron.

5 pm WOMEN'S ISSUES: *Women on Air.* Unsilencing the silences. Music, news and interviews on diverse women's voices.

6 pm JAZZ: *In the Mood.* A program of Jazz in the broadest sense of the word. With host B.J.

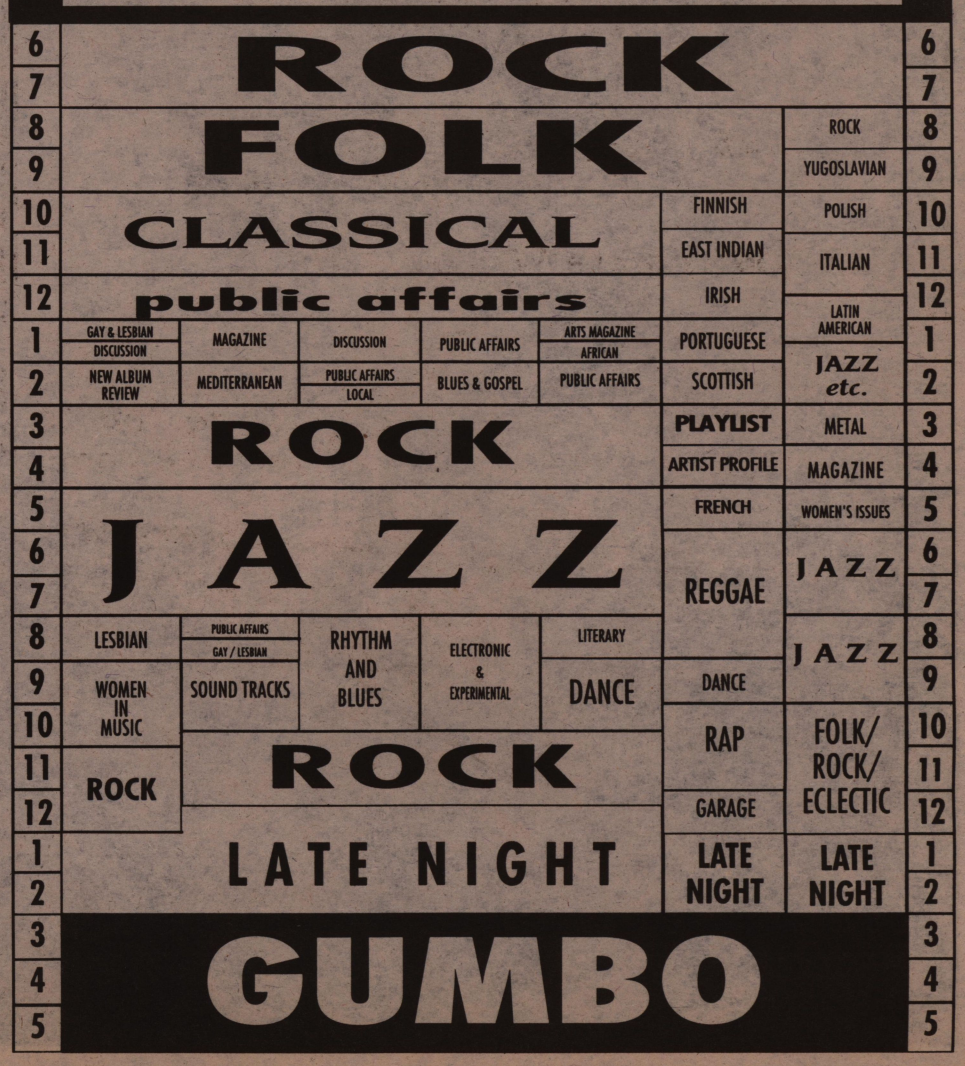
8 pm JAZZ: *Peter Lovric's Sunday Night Jazz Concert.* Put your dancing shoes on with the King of ballroom jazz.

10 pm ECLECTIC: *Fish Show:* Now in its tenth year at CFUV. Professor Clam offers headphone gymnastics from the FISH library. Request line and Zappa every week.

1 am LATE NIGHT: with Britt and Scott.

3 am GUMBO: *In the Arms of Sheep.*▲

PROGRAMMING MONDAY TO SUNDAY



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